

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CEN

W. H. Fauncy



1873 - 1958 *

and his "Blues"

COVARRUBIAS

THE EMERSON DIARY

COMPILATION

BY

BOB COLTON AND LEN KUNSTADT

(CONCLUSION)

July 2, 1924
TUNING IN ON THE RADIO recorded by Miss Gene Alexander, Jack Kaufman & Company specially for Emerson Record 10750.

July 23, 1924
Benjamin Abrams, president of Emerson returned to the city this week aboard the S.S. Leviathan after his first trip abroad in the interests of the concern, extending over the past month. Abrams reported that he had secured a number of attractions which would keep the recording laboratory and the Emerson trade busy for a long time to come. The returning executive was greeted by Max Abrams, his brother, and an official of the firm; Arthur S. Cushman, sales manager; Charles Hasin, recording manager; Miss E. F. Solow, advertising manager and others. Their first news for him was that the initial record of William Schwartz, Jewish actor, singer (has just signed an exclusive Emerson-contract) will go on sale during the first week of August.

July 30, 1924
BENJAMIN ABRAMS FOUND EUROPE BEHIND U.S. IN RADIO AND PHONO
Returning on the Leviathan with such celebrities as Mary Pickford and Douglas Fairbanks, Benjamin Abrams said in an interview that he hopes to make the trip an annual event.
"My business mission was to extend the interests of the Emerson record abroad

In this respect I closed deals for the representation of our catalog in a broad way in Germany and in England, while in return we will get certain valuable European record rights for the Emerson trade in America. In Paris I had negotiations under way with a well-known French interest, and it will take a little time to conclude it."

Mr. Abrams said he enjoyed the expedition hugely. He went across on the Berengaria and has confessed that he thought he would not be able to remain abroad longer than a couple of weeks. Owing to his interest in trade affairs, Mr. Abrams stated that he found very little new or desirable, except in the way of recordings, for America to follow or pattern after in the European phonograph industry. Prices are higher and values are less, in almost all phonograph products abroad, he said, while in radio there is nothing like the progress shown in the art here. Business conditions are so indifferent generally he declared, that by comparison the state of the trade in the U.S. seems to be immensely prosperous.

The Emerson traveler met with numerous interesting experiences. He was intro-

duced to Ramsay Macdonald, British Labor Premier, by Col. Grant Morden, to whom he had letters of introduction from Noel Pemberton-Billings, English maker of World and Eatherflex records who recently visited the U.S. In Paris at a fashionable restaurant he encountered and was introduced to General John J. Pershing. Mr. Abrams declares, that these experiences alone were worth the trouble of the voyage and on the Leviathan homeward bound he arranged for Douglas Fairbanks to make some personal records of his voice at the Emerson Record Laboratory.

August 20, 1924
EMERSON TELEPHONE NUMBERS CHANGED
Emerson Phonograph Co. at 309 Sixth Avenue, New York, now has a new telephone number, Watkins 2264 instead of Watkins 4220.
(Ed. notes: This small insertion about the changing of a telephone number was all-significant as this was apparently, the first step in the climatic events which overtook Emerson in the next few months. The following inserts tell the story).

Nov. 5, 1924
EMERSON RADIO AND PHONOGRAPH FIRMS IN CONSOLIDATION
The trade last week witnessed the consolidation of the Emerson Phonograph Co. and the Emerson Radio Corp. into a

new firm which hereafter is to be known as the Emerson Radio & Phonograph Corp. The authorized capitalization of the new firm was fixed at \$1,000,000 and the incorporators were the three well-known phonograph tradesmen: B and M and L Abrams.

Nov. 19, 1924
EMERSON RECORDS PURCHASED BY SCRANTON BUTTON COMPANY
One of the outstanding events of the busy season in Eastern phonograph circles last week was the disclosure of the purchase of the manufacturing rights to Emerson records by the Scranton Button Co., Scranton, Pa. The deal concluded early last week, is said to be one of the largest in point of money involved in the talking machine-field in several years.

Nov. 26, 1924
"The Scranton Button Company is now the complete manufacturer of Emerson records - Recording, Plating and Pressing".
The Scranton Button Company
L.G. Sylvester, Vice Pres.
and General Manager.

Ed. note: The Emerson record did appear on the market for the next two or three

years however there was no doubt that a most conspicuous decline took place following the exit of the Abrams Bros.

Information in trade journals became scarce, and what did appear, bordered on ambiguity and repetition.

The Abrams Bros. foresaw the events that were to break the backs of many powerful phonograph record manufacturers. Their timely withdrawal from the recording and manufacture of Emerson records was a noted accomplishment. Scranton's position was less fortunate as they took the rein of a 'dying elephant.'

The great Emerson industry of today can boast of this achievement by the Abrams' Bros., as it was their decision that definitely opened the path for Emerson future greatness.

The Emerson Diary began in issue 10, and installments appeared in issue 11, 13, 14, 15 and the present issue.

* IN MEMORY TO W.C. HANDY (1873-1958) *

"GABRIEL NOW HAS AN UNDERSTUDY."
"HIS PERSONAL BLUES ARE FINISHED. NO MORE THE PROBLEMS OF BEALE STREET. NO MORE THE VAKING ST. LOUIS WOMAN HE HAS GONE TO JOIN OTHERS WE HAVE FUNERALIZED HERE BEFORE - KING OLIVER, FATS WALLER, CHARLES 'YARD BIRD' PARKER, BILL ROBINSON - WHAT A JAM SESSION IN HEAVEN TODAY."

-REV. ADAM CLAYTON POWELL -4/2/58

The Contents of Record Research are indexed regularly in the 'MUSIC INDEX', the key to current music periodical literature.

*****RECORD RESEARCH*****

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Annual Subscription - \$1.50
Single Copy - 30 cents

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* HANDY ARCHIVES *
* 1956 *
* A COLLECTION OF *
* INFORMATION ABOUT *
* THIS LATE GREAT *
* MAN FROM HIS OWN *
* PERSONAL ARCHIVES *

One of my fondest memories during a quarter of a century of reviewing and interviewing for this paper was my visit to Handy, during the course of which he sang for me several of his famous Blues—the Memphis Blues, St. Louis Blues, Joe Turner Blues and one or two others—while one of his assistants accompanied him on the piano.

Though physically handicapped the vigor of this grand old man of American music was amazing. It was necessary to be in his company only for a minute or two before realizing that before you stood a man who loved life and people. Without that love his 'Blues' could never have been written, for, as he himself has said, they were inspired by the troubled songs of Negro coalminers, stevedores, washerwomen, steelworkers and sharecroppers, songs centuries deep within the soul of black folk.

AS WE SAT in his mid-town Manhattan office that winter's day, Handy spoke of the hardships facing Negro artists trying to break into the musical field (it's the same story in '58) and of his own struggles.

He said he was swindled out of the copyright of the jazz classic Memphis Blues because he was black. He spoke of Florence, Ala., where he was born in 1873 in a log cabin to parents who were among the four million slaves who had been freed and left to shift for themselves. He spoke of his ability at an early age to identify almost any sound within reach of his ears, including the steam whistles of all the Tennessee river boats, and as he grew up he learned the rudiments of music from an instructor at the Negro district school and began to see music in most everything.

Young Handy mastered the cornet, joined a Negro minstrel band, and played and sang almost anywhere for anyone.

He wrote his first Blues—the Memphis Blues in 1900. That song created a new style in American folk music but it was born in an election campaign. A fellow by the name of Crump was running for Mayor of Memphis and he hired Handy to write him a good campaign song. Mr. Crump—the title was later changed to Memphis Blues—was the result. Everybody but the composer got rich on the Memphis Blues. Handy said he made exactly \$50 on the work in the first 28 years of its existence.

It was not until 1937 that the copyright to the first 'Blues' ever written down was legally restored to its rightful owner.

Handy wrote many Blues after the Memphis Blues. Most of them were composed out of old tunes he had heard and remembered during his travels through the south, he wrote in his autobiography, 'Father of the Blues' which I recommend to all our readers.

There was the John Henry Blues, about the steel-driving man who died with a hammer in his hand which was based on a melody Handy had heard in the rock quarry as a small boy. Sundown Blues was adapted from a levee song picked up along the Kentucky waterfront. Goin' to See My Sarah grew out of a tune that was popular among Negro coalminers at the beginning of the century.

The Joe Turner Blues was built around the hated guard of the chain-gang, Joe Turner who had a way of handcuffing 80 prisoners to 40 links of chain. Harlem Blues was shaped from tunes that Handy remembered from the time he was employed as a molder's helper in Birmingham's Bessemer Iron Works.

It was out of these snatches of workers' and prisoners' songs that Handy built his Blues.

"Suffering and hard luck were the midwives that birthed these songs! The blues were conceived in aching hearts," said Handy.

SOME OF HIS songs had a slightly different origin. Handy's Shoeboot Serenade, for instance, was composed in reply to a white musician who had expressed doubts of his ability to write or even read music. Handy "coldly but politely suggested to him that if he would name a classical melody," he would promptly give it a ragtime treatment—in both words and music. The white skeptic said: "See what you can do with Schubert's Serenade."

Handy in his book tells of the time, nearly half a century ago, when sleeping one warm night on the cobblestones of St. Louis, he was awakened by the singing of a group of Negroes. They were singing a song with a great many stanzas about old East St. Louis. The song was filled with pathos and they sang it the whole night through. A typical stanza said, "I walked all the way from old East St. Louis and I didn't have but one po' measly dime."

Years later this tune served him in the composition of the world famous St. Louis Blues which saw the light of day in 1914. Handy once told Marius Risley, a student at Bonaventure College that most of the St. Louis Blues came out of the hardships of "those down-and-out-days in St. Louis. I hated to see the evening sun go down, was in dread of those sleepless nights on the cobblestone levees," he said.

The fabulous success of this great song is attested to by one critic who wrote that The St.

Louis Blues "created musical stars, jazz orchestras, popularized the clarinet, stimulated national interest in Negro spirituals and made Harlem and Beale St. famous all over the world."

IN SEARCHING around for a thought that would sum up the life and work of W. C. Handy I came upon this paragraph in 'Father of The Blues' which I believe fills the bill. Handy wrote:

"In Memphis in the early summer evenings a blind woman would stand on the corner and sing in a weird voice, 'An Somebody's Wrong About Dis Bible.' Something always compelled me to stop and listen to her while my handsomen would remind me that I would be late on the job. I remember one saying, 'You always standing around listening to people singing.'"

AMERICAN music has been enriched because a man named W. C. Handy stood around listening to people singing and wrote down and developed the "blue diamonds in the rough" that came from the soul of Negro America.

—DAVID PEATT
Tribute to Handy
From Musicians
Given Honorary
Union Card

W. C. Handy has been made an honorary member of Memphis Federation of Musicians, Local 71, the eighth honorary member named in the organization's 58-year history, according to Federation President Vince Skillman.

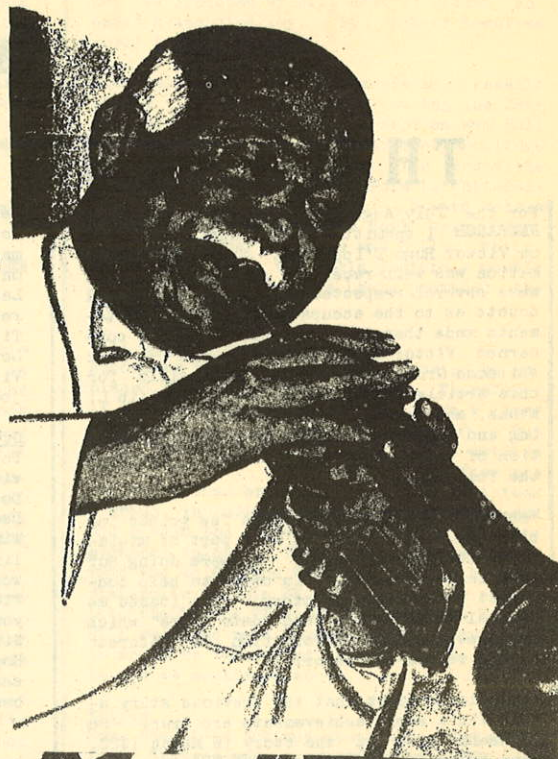
The famed negro composer, who has been in virtual retirement recently because of his age and health, was delighted with his honor and promptly wrote Skillman and the union that "it gave him a new lease on life," and that also he has not been to his office in 17 months. He made him feel so good that he was able to attend The American Dream Pageant at Gimbel's Department Store in New York.

Handy wrote that he has contributed his trumpet, three books and a hand-written manuscript of St. Louis Blues to the American Dream Pageant, which features personal mementos from many distinguished Americans.

The American Dream Pageant will be taken on a national tour and will be at Goldsmith's April 9, he wrote.

Present at the ceremony in which Handy was named an honorary member of Local 71, he wrote, was Buster Bailey, clarinetist, who at the age of 14 played with Handy in Memphis.

The presentation was made at Handy's Yonkers home by Al Menuti, president of the New York Federation of Musicians, Local 802, which at the same time presented him with a gold membership card in the New York union. Also present was Bob Eftros, former Memphis trumpeter, now on the executive board of the New York local.



Father of the Blues
W.C. HANDY, 82

-- HIS IMMORTAL "ST. LOUIS BLUES" BROUGHT HIM ROYALTIES FOR 40 YEARS --
one radio station discovered it had 800 DIFFERENT ARRANGEMENTS of it to choose from for a "W.C. Handy Hour."



W. C. HANDY—His most recent portrait.

It was the tango of Spa which triggered Handy's interest in what we now call blues. Pining for a negro dance, he noticed an odd response to Will Tyer "Maori," in the Habane rhythm, with tango beat. "I served that there was a sudden proud and graceful reaction the rhythm," he wrote. He tried his new theory with "La F loma," got the same reaction. He used the rhythm in his compositions, in the introduction to "St. Louis Blues," the instrumental piano copy of "Memphis Blues" and the chorus of "Beale Street Blues."

"The word tango," he told me "comes from the African word 'tanga.' The Moors brought to Spain from Africa."

Gilda Gray On
Liberace Show

Gilda Gray has been signed for a guest appearance on an upcoming Liberace vidpix. She'll sing "St. Louis Blues," the song which she originally introduced for composer W. C. Handy.

They that
sow in tears

Shall reap in joy
Psalms 126

Musical Setting by
William C. Handy

Choral Arrangement

VIC D'IPPOLITO AND THE THE PAUL WHITEMAN SCENE

BY

WOODY BACKENSTO

For the July/August, 1956, issue of RECORD RESEARCH I submitted a biographical sketch on Victor Hugo D'Ippolito. While the information was well-received generally, there were several respected collectors who raised doubts as to the accuracy of several statements made therein. The questions all concerned Victor's tenure with the Paul Whiteman Orchestra. Those responsible for this article are Harry E. Avery, Philip L. Evans, and Howard J. Waters. Their questioning and research, along with the co-operation of Victor Hugo (D'Ippolito), produced the following:

Perhaps Vic's memory played a few tricks on him. He, nor I, wish to be a part of misinformation intentionally. We were doing our best to be accurate. In order to help construct this follow-up story, Vic loaned me several "scrap books" and "date books" which have revealed much information of interest to the record collector.

There is no doubt that the previous story about Vic's early achievements are true. So we shall pick up the story in March 1922, when he joined AL BURT'S ORCHESTRA. Even before the band arrived in New York, Vic's ability was being sought by others. In fact, his ability appears more famous than his name. As proof I cite a telegram from BEN SELVIN, dated Sept. 19, 1922, and addressed to "Mr. Victor Cornet Player, Martins Cafe Atlantic City, New Jersey: IF YOU CAN OPEN OCTOBER SECOND CAN OFFER YOU POSITION IN MY ORCHESTRA AT BOARDWALK IN NEW YORK FOUR HOURS NIGHTLY SALARY ONE HUNDRED TEN DOLLARS WEEKLY ALSO GUARANTEE YOU EIGHTY DOLLARS MONTHLY FOR RECORDING WIRE ME IMMEDIATELY IF YOU ARE INTERESTED.

This telegram was followed by a letter from New York, dated Sept. 21, 1922, and addressed to Mr. Victor: Dear Sir, Please call me up as soon as you get in town Monday morning and I will make an appointment to meet you sometime before your phonograph date. Do not say anything to anyone about this and do not sign any contracts with Lanin until you see me.

Yours truly,
(signed) Ben Selvin

To verify that Vic stayed with Al Burt I noted a copy of the contract, dated Sept. 23 1922. Al Burt signed Victor D'Ippolito to a 6 month contract, with a 6-month option, at \$150.00 per week.

Al Burt's Personnel

A Bluebird Management Roster throwaway, probably 1923, lists the following: AL BURT'S ORCHESTRA (leader & violin) with Victor D'Ippolito & Billy Asmus (cornets); Louis DiSantis(tb); Joseph Dubin & Joseph Wirshup (saxes); Ray Romano(p) Frank DiPrima (bjo); Connie Traeger(b); Johnny Hoffman(dms).

It may be of interest that his same Bluebird handout lists the personnel of the INDIANA SYNCOPATORS (possibly the forerunner of the ORIGINAL INDIANA FIVE) as: Vincent Grande(tb); Nicholas Vitale(cl); Tom Morton(dms).

With Lanin at Roseland

Vic joined the Sam Lanin Roseland Ballroom Orchestra in September 1924. Red Nichols has confirmed this, but points out that Sam Lanin used more free-lance musicians for his

recording dates than he did members of his Roseland Orch. While Red also confirmed he made many recordings with Lanin that had Vic on first trumpet, Red started recording with Lanin in December 1923. Red made many Lanin recordings where Hymie Farberman was the first trumpet and the third brass was Sammy Lewis on trombone. As will be shown later, Vic also 'free-lanced' with Lanin before joining the Roseland Orch.

Offer from Goldkette

To verify another statement made in the previous article, I quote a letter written in Detroit, October 12, 1925:

Dear Mr. D'Ippolito: Wired you last week care of Benjamin Franklin Hotel, without reply. Please let me know would you be interested in Detroit proposition. Have wonderful hotel job open. Wire me your very lowest guaranteed salary expected. Wire today if possible.

Hoping this letter reaches you in the best shape, and with warmest personal regards and best wishes, I beg to remain.

Yours very truly,
(signed) Jean Goldkette

The Whiteman Period

Now we come to the Whiteman days; the period for which the various doubts were raised. Vic stated he joined Paul Whiteman in November 1926 as a replacement for Frank Siegrist while the orchestra was playing for the Broadway show "Lucky". For three days Vic stood in the wings to listen to Siegrist play and to memorize the first trumpet parts which had been destroyed by Frank. Three days later he helped out "Rhapsody In Blue" (2nd time tune was recorded by PW). The personnel, according to Vic, when he joined the band was exactly as given in the original article. (The personnel of the Whiteman Orchestra, given in Variety, February 1927, agrees fairly well with the personnel reported by Vic. The following differences are noted: Frank Siegrist was still present - Vic and Ted Bartell were not mentioned. The trombones, saxes, banjo, arrangers, and pianos, except Ferde Grofe was mentioned instead of Frank Signorelli. are the same. Variety still had George Marsh in place of Hal MacDonald and tubas were Al Armour and Jack Sperzel before Mike Trafficante joined. Variety adds the following members: Matty Malneck, Kurt Diesterle, John Bowman(vi); Maric Perry(accordion); Gil Torres(g); and Jim Gillespie(manager).

The Sax Section

To keep the record straight, the sax section at the time was: Chet Hazlett, Hal MacLean, Max Farley, and Charles Strickfaden. According to Vic these four played and recorded all the numbers and also doubled on all the other reed and woodwind instruments. Later, Jimmy Dorsey joined the band. A little later the three Mayhew brothers joined; Bobby played 4th trumpet and the other two, saxes. However, the mainstays of the reed section were the first four mentioned. Rube Crozier, or any other person by the name of Crozier, reported to be a permanent member of the PW sax section from 1924-1930, was not in the band while Vic was there. (Incidentally, Vic recalls George Crozier as a great trombone player and wonderful arranger. Vic recorded with George at Pathe for LON PARKER'S WESTERN MELODY BOYS; as well as several other 'house band' dates at Pathe. George's brother, the sax player, Vic does not recall having ever had the pleasure of meeting.)

We can prove by pictures that Rube Crozier was with Whiteman in 1924/25 - the sax section was, Ros Gorman, MacLean, Hazlett, and Crozier. Published pictures of the Whiteman band in Variety, Jan. 4, 1928 show 8 reeds: Crozier, MacLean, Hazlett, Strickfaden, Jimmy Dorsey, Nye and Jack Mayhew, and Frank Trumbauer. Harry Avery and Phil Evans have other later pictures which prove Rube was with PW. Therefore, we must assume that Rube left PW before Vic joined and returned after Vic left.

"Lucky" Dates

Vic must have joined PW several months later than he recalled. According to Howard J. Waters, the show "Lucky", starring Mary Eaton and with music by Jerome Kern, opened March 22, 1927 at the New Amsterdam Theatre. At the time, the PW band was appearing at the Paul Whiteman Club in New York (formerly the Trianon Ballroom). The show closed May 21, 1927, and the Whiteman Club closed three days later. Then Whiteman went into the Paramount Theatre in New York, opening June 4 and closing July 15, 1927.

Frank Cush Speaks

The fact that Vic was not with PW when "Lucky" opened can be supported still further. It was my pleasure to chat with Frank Cush (trumpeter with California Ramblers, 1923-6, and later recordings) in Chicago last fall. Frank recalled working at the Whiteman Club briefly before the big changes took place in the PW band. Frank doubled at the "Lucky" show when Whiteman was ill. At times Frank played either trumpet chair; he stated that Busse played lead (1st stand) and Siegrist 2nd stand. Most Parts (1st) in concert numbers, involving high register, were carried by Siegrist. Frank doesn't say Vic's story about standing in the wings isn't true, but he can't understand it since the problems of destroyed parts could have been solved by other means.

Howard Waters gives the recording date of "Rhapsody In Blue" as April 21, 1927. If Vic's memory is correct that he recorded this tune 3 to 7 days after he joined the band, Vic did not join the band until the middle of April 1927. This would fit the facts above.

Vic with Whiteman

From the time Vic joined PW, until the end of 1931, Vic stated he played first trumpet on all the Whiteman records out for RCA Victor and Columbia. Information in the various trade journals of the time indicates this must be false since it would appear that Charlie Margulis took over the first trumpet chair about October 1927. The trumpet section in early 1928 was Bix, Margulis and Bob Mayhew.

Vic claims he can not be certain when he left Whiteman, but he was certain it was much later than 1927. Vic is certain also that it was through him that Margulis took his place. Vic, being tired of the road and with other other good offers wanted out begged pops to take Charlie, who was badly in need of a job at the time. Vic suggested this job to Margulis in back of Roseland on 49th St. in New York. Margulis joined PW, according to Vic, at the Chez Buffalo, Buffalo, N.Y. at the time the Marx Brothers were in town in the show "Coconuts". THIS TOOK PLACE 1927.

Editor's Note-As you can see, this is a letter from Vic and have received his okay to

include it as such.

Bob Mayhew Relates

Phil Evans talked with Bob Mayhew and obtained the following information. Bob replaced Red Nichols in 1927, making the trumpet section: Vic D'Ippolito, Bob Mayhew and Teddy Bartell. Henry Busse was still with the band playing sectional work some of the time, but he was featured trumpet most of the time. Bob was 15 years old when he joined Whiteman and stayed through most of 1928, until replaced by Eddie Pinder. Bob stated that Jimmy Dorsey played 9th sax in the concert material, but was 3rd on the jazz arrangements with Chet Hazlett on 1st and his brother Jack Mayhew on 2nd. Bob said when he and his brothers heard that Vic D'Ippolito was about to quit, they suggested Charlie Margulis to Pops as a replacement; and that Margulis joined the Whiteman Orchestra in October at Buffalo, N.Y.

Bob recalls that sometimes Jimmy Dorsey, his brother Nye, and Strickfaden were playing melody (1st) on baritone sax. He states it is not correct to say who played 1st, 2nd or 3rd trumpet, for it depended on the arrangements, according to what was played---semi-concert, concert or swing. Busse played sectional work in some arrangements, but was considered a featured trumpeter. Bob said it's difficult to say enough for any member of that band; he was anxious to read about D'Ippolito, for Bob thought Vic was really great.

Severs Relations With Whiteman

After Margulis took over, Vic remained on Whiteman's payroll for several months, apparently to help out his replacement, and often visited local movie houses while Whiteman's band was doing stage dates, and got paid for doing this.

Vic also stated that after leaving PW he continued to receive checks for the Whiteman recording dates. And here is where Vic's own scrapbook indirectly verifies the October 1927 date. The following letter is dated March 21, 1928; so obviously Vic was no longer with PW at the time.

Dear Vic:

If the inclosed (sic) check for "My Blue Heaven" does not surprise you - then you are incapable of being surprised.

Regards,

(signed) Charles Strickfaden

"My Blue Heaven" was recorded July 6, 1927.

Joins Lopez

In the original article, Vic stated that after Whiteman he joined VINCENT LOPEZ. Vic's own scrapbook verifies this, but at a much earlier date than he thought. We noted a program for the week beginning Monday evening, August 13, 1928. W.C. Fields in the 7th edition of Earl Carroll Vanities. Act 1, Scene 1, by VINCENT LOPEZ AND HIS BAND Charles Sansone, Ernest Charles(p); Ray Leone(dm); Joe Ribaud(bjo,g); Mario Perry (accordion & vi); Victor D'Ippolito, Mickey Bloom(tp); Francis T. Zimnoch(tb); Buddy Wagner, Don Trimmer, Cookie Hannaford (sax & reeds); Durward Bowersox, Louis Heidberg, Neil Golden(vi); Leon Ziporlin(b & tuba).

After leaving Whiteman, Vic claims he returned only once to play with PW - at the New York Hippodrome for Billy Rose's show "Jumbo" which featured Jimmy Durante - this was January 1936. After this Vic started his own band.

We noted the following telegram to Victor Hugo, Open Door Cafe, Philadelphia, dated November 28, 1936 and signed "Pop Whiteman": SORRY AM NOT BEING ABLE TO COME UP AND HEAR YOUR HAND REPORTS ARE VERY GOOD KEEP UP GOOD WORK SOMELAY SOON YOU AND YOUR BAND MAY BE AS FAMOUS AS YOU ARE A TRUMPETER YOU'RE STILL TOPS WHEN IT COMES TO PLAYING GROFES MARDI GRAS AND BLOOMS SOLLILLOQU WISHING YOU AND THE BOYS SUCCESS I AM YOUR PAL.

We noted other telegrams of interest. One from East Liverpool, Ohio, May 28, 1931 to Victor D'Ippolito: HAVE BIG CONTRACT CLEVELAND OHIO THREE HOURS PER NIGHT TWELVE WEEKS OPTION ON TWELVE MORE PAY YOU ONE HUNDRED TWENTY FIVE EDDIE LANGE ONE HUNDRED TEN LEO MCCONVILLE ONE HUNDRED SEE WHAT THEY SAY WIRE HERE BEFORE SATURDAY AFTER SATURDAY SIXTEEN FIFTY BROADWAY CARE WITMARK NEW YORK CITY.

BEST REGARDS - RAY STILLWELL

Another, dated March 19, 1932 from N.Y. to Victor D'Ippolito at Fox Theatre, Philadelphia:

SEE PAUL WHITEMAN SUNDAY WITHOUT FAIL

CHARLES STRICKFADEN

Apparently, Vic rejected these offers.

Other Whiteman Data

Let's go back to what Vic had said about his Whiteman days. Since Vic was instrumental in bringing Mike Trafficante to PW, it may be of interest to establish when this took place. Vic recalls that the first recording Mike made with Pops was "Dancing Tamborine" on which Willy Hall plays the trombone solo. This was September 22, 1927. According to Willy Hall (via Avery) the trombone here was a duet, with he and Tommy Dorsey trading riffs.

Some doubt has been registered that Henry Busse and Hal MacDonald were given notice for appearing late at the recording session of March 29, 1927. This implies that Busse was not with the band after this, but actually he was. Apparently Busse could get fairly far out of line and still stay on. At the time, Pops advised Vic when he joined that Vic could do anything he wanted to do except not to try to get away with the things Busse could. Busse stayed on, but MacDonald left - Vic Berton was his replacement.

Red Nichols Recalls

Red Nichols, Jimmy Dorsey, and Vic Berton joined Whiteman on April 1, 1927. Red and Jimmy DID NOT make any records with PW before this time. Miff Mole was to join with the others but refused. This made Nichols very unhappy and he stayed only a little over two months. Henry Busse was with the band all the time Nichols was; as a matter of fact, he was fronting the band most of the time.

Actually, Vic Berton stayed only two weeks. According to Red Nichols, the Whiteman band was playing "Lucky", doubling at the Whiteman Club and had a benefit to play at the Aster Hotel. Berton showed up without his drums and PW wanted to know why. Berton said that PW would have to have the drums transported and have them set up for him by a band boy. Whiteman disagreed, so the band played the benefit without drums and George Marsh, who was with PW as early as 1924 at the Palais Royal, was on drums within three hours.

Hot Trumpet Men

The statement about the array of 'hot' trumpet men who played with Whiteman while Vic was there needs clarification. Certainly Nichols was present as stated above. Nor is it incorrect for Nichols to claim that he was highly honored by the fact that Bix Beiderbecke took over the chair he once occupied with Whiteman. Bix, along with Trumbauer, joined the band between October 27 to 29, 1927, while PW was playing Indianapolis at the Indiana Theatre. However someone had to handle the hot trumpet chores from July to November 1927; Vic wasn't sure but thought it was Andy Seacrest, but probably was Bob Mayhew. Seacrest joined December 1928. Bunny Berigan did not join PW until December 1932.

The Trombone Section

Different opinions have been raised on the statement: "Tommy Dorsey joined when Vince Grande left; Dorsey stayed only 4 months and Grande came back." This is basically correct.

Tommy Dorsey joined a couple of months after Nichols left; TD was on the September 1927 record section as mentioned above. Whether TD was replaced by Bill Rank or Grande appears a technicality. The changes occurred about the end of 1927.

Glen Coolidge, a trombone player, recalls seeing the Whiteman band during the Xmas week of 1927 - the trombone section was Hal TD, Bill Rank, and one other man. Coolidge was playing with Sam Lanin at a socialite party at the Bellevue-Stratford in Philadelphia this particular night. Howard Waters confirms this story - the date being Dec. 31st - the other trombone was Cullen. Whiteman's band was the main feature - mostly stage show variety while Lanin provided the dance music.

Bill Rank Informs

According to Bill Rank (via Evans), he replaced TD on December 10, 1927. Therefore, it appears that TD was filling in on a special date when Coolidge saw the band. But Rank does not recall Grande in the section when he joined. Bill Rank stated after the Goldkette band broke up, Adrian Rollini took a group, including some of the Goldkette men and played the "New Yorker". When this engagement folded, they had no further bookings and so Bix and Tram hustled off to Indianapolis to join PW. Rank then took a band into the Strand Theatre. While at the Strand Bill received word from Whiteman asking if he would be interested in joining the band-- he did as mentioned above.

Extras

Some have been dubious about the statement that "Extras were a specialty with PW". It has been suggested that Jimmy Dorsey is apparently leading the sax section (on some records) and soloing from early 1927 until February 1928 when he finally left. Vic stated that JD rarely played with the sax section, just did solo work (see Mayhew remarks above). It may be difficult to establish the validity of such a statement. However, other "names" hired by PW stayed only a short while because they were dissatisfied with the amount of playing they did - being featured on a couple of numbers a night only promotes a weak embouchure.

One other item for clarification. Vic's only 'hot' solo with the Whiteman gang is on Vi 20883, "It Won't Be Long Now" - the reverse side is "Five Step", recorded Aug. 16, 1927. Note that this was recorded after Red Nichols left the band and before Bix joined - maybe this is the reason Vic got the 'hot' trumpet assignment. Vic recalls no other trumpet on this session, so let's consider the others present. Since Vic claims the Dorsey Brothers were on this session, it would appear that TD had just joined the band. Incidentally, JD is suppose to have soloed on clarinet, alto, and baritone on this session. But I'm wondering if one, or both, of the Dorsey boys didn't pick up a cornet for several sections of the arrangement, for more than one trumpet is audible.

Venuti-Lang

Another research oddity surrounds this session. Vic reported that Joe Venuti, Eddie Lang, and Frank Signorelli were present -- aural evidence seems to confirm this. Red Nichols claims, contrary to stories printed by others, that Venuti and Lang DID NOT join Whiteman at the same time he, JD, and Berton did; nor were they with the PW band at the same time he was - Matty Malneck handled the hot fiddle bits at this time.

Now consider the fact that Don Voorhees commissioned Nichols to form the band for Joe Cook's show "Rain or Shine", a band that included Venuti, Lang, and Signorelli. This band stayed together for nearly a year, according to Joe Tarto, a member of the band. Nichols said that Venuti and Lang DID NOT join Whiteman until "Rain or Shine" closed in 1928 - and Red should know.

continued on page 10

THERE HAVE BEEN SO MANY REQUESTS
FOR INFORMATION CONCERNING RECORD
RELEASE DATES THAT WE HAVE TAKEN
THE LIBERTY TO REPRODUCE THE IN-
VALUABLE DATING CHART FOUND IN
THE NEAR-UNOBTAINABLE THIRD VOL-
UME OF ORIN BLACKSTONE'S 'INDEX
TO JAZZ'

RECORD RELEASE DATES

Compiled by Arthur H. Fisher

The tabulation below shows the dates at which records were put on sale by various recording companies. This is a chart of release dates not of recording dates.

The figures presented are the serial numbers of the first records to be released in the respective years. Generally speaking the record companies did follow a numerical sequence in making their releases, but on each label there are some numbers that were withheld a week or two or as long as two months in some cases.

BA	BB	BN	BR	YEAR	CA	CO	CQ	DE	DI	DO	GE	HA
BA	340738	48	80073	1946	36865			8672	18725	23467		
BB	340718	300830	40	80060	1945	36760	4450	8670	18635	23370		
BN	340708	300819	24	80050	1944	36690		8655	18575	23280		
BR	340701	300803	NONE	80000	1943	36665		8645	18530			
CA	8900	11410	21		1942	36480	9900	4110	7880	8590	18200	23241
CO	8600	10990	17		1941	35900	9560	3540	7700	8500	18100	23195
CQ	8330	10550	13	8480	1940	35330	9250	2920	7670			23100
DE	7960	10080		8280	1939		9050	2200	7550			23075
DI	70101	7340		8040	1938		8920	1580	7390			23060
DO	60101	6730		7790	1937		8720	1050	7260			23010
GE	33310	5780		7550	1936	3110	8550	620				
HA	32920	5330		7330	1935	2980	8400	310				
ME	32655			6690	1934	2860	8200					
OK	32330			6450	1933	2740	8030					
OR	32000			6220	1932	2580	7870					
PARA	6380			4980	1931	2340	7550	3250				1214
PAT	6210			4550	1930	2040	6350	3060				1060
PE	6120			4160	1929	8360	1660	14380	7100	2790	4220	6700
RE	1860			3750	1928	1260	1220	14270		2550	4060	6310
RO	1635			3380	1927	1030	830	14175		2310	3830	6000
SI	1440			3020	1926	810	530	14110		3600	5750	3410
VE	1275			2760	1925	610	280	14050		410	5600	3180
VI				2540	1924	420	20	14000		240	5300	
ME	OK	OR	PARA	PAT	YEAR	PE	RE	RO	SI	VE	VI	VO
					1946					201750		
	6730				1945					201615		
	6715				1944					201550		
	6700				1943					201510		
	6525				1942				650	27710		
	5955				1941				500	27260		
					1940					26440	5270	
					1939					26125	4550	
80101					1938	80101				25720	3810	
70101		70101			1937	70101	70101			25480	3400	
60101		60101			1936	60101	60101			25210	3125	
13270		3065			1935	16040	2440			24820	2875	
12875		2820			1934	15870	2190			24460	2620	(RACE)
12565		2620			1933	15710	1980			24195	23375	1730
12285	41535	8925	2390		1932	15545	1750			22865		1675
12040	41475	8845	2150		1931	15375	10190	1510	9630	22580	23025	1565
	41340	8745	12865	37070	1930	15250	1090			22210	38100	1450
	41160	8645	1300		1929	15066	8660	830	9220	1790	21770	38000
	40950	8525	1000		1928	14890	8440	500		1550	21070	15640
	40720	8415			1927	14725	8170	330		1310	20330	15450
	40520	8280	510	12325	1926	14540	9940	190			19860	15150
	40200	8165	320	12230	1925	14342	9740		4000		19520	14900
	4940	8090	165	12080	1924	14192	9570		2300		19205	14690

THE FOLLOWING LABELS DID NOT APPEAR
IN THIS TABULATION BECAUSE THE MAJOR
OR TOTAL PART OF THEIR RECORDING EN-
DEAVORS WERE PRE-1924 OR A PROXIMITY
THEREOF. (THIS IS A TOKEN LIST AND
BY NO MEANS COMPLETE).

ARTO EMERSON
BLACK SWAN LITTLE WONDER
BELL LYRIC
CARDINAL MUSE
CLARION OPERAPHONE
CLEARTONE PURITAN
DAVEGA TRIANGLE

MUCH LABELS AS CLOVER, DANDY, EVERYBODY
FREYGULL, JEWELL, LINCOLN, MADISON AND
NATIONAL MUSIC LOVERS ENJOYED THEIR
HIGHEST RELEASE FREQUENCY DURING THE
TID TWENTIES. TO DETERMINE THEIR RELEASE
DATES IS STILL IN THE RESEARCH STAGE.

YOUR NOTES

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

JASPER TAYLOR, TAMPA RED, LAVE PEY- TON, JOE JORDAN

Jasper Taylor and Tampa Red dropped
into our Chicago office for a batch
of listening shortly after they had
attended the Studs Terkel (local
folk-artists impresario) Benefit for
Big Bill. Bill Broonzy has lately
been released from several months in
the hospital where a good size hunk
of lung was removed. He was in good
enough shape to do a little humming
back of Mahalia Jackson who headed
the presentation including Pete See-
gar, Little Brother Montgomery, Sun-
nyland Slim and Odetta (new blues
gal). Jasper and Red were swelled
with pride at having been introduced
from their seats in the audience.

Studs reported to me that the bene-
fit made about \$2000 for Big Bill.
Tappings are to be aired over local
WMT.

Red revealed that he was almost
"legitimate" having spent most of
his boyhood in Tampa Florida - but
actually he had been born in Georgia.
He then clammed up as if my note-
taking as he spoke was written with
his blood. However, later on he said
that his hit on record was Vocalion's
TIGHT LIKE THAT No. 1, No. 2 and No.
3. The total? And as a parting shot,
Red made known that he was available
for a European tour if my contacts
(?) were interested.

Jasper, on the other hand, was the
same genial encyclopedia as ever. On
hearing O'Bryants EVERYBODY PILE
(composer, Jasper Taylor) he conclu-
ded that Freddie Keppard must have
been trumpet. Says he'll ask Shof-
ner about this item. His argument
seems supported in his own mind by
date of recording (probably late '24)
being before he knew Schoffner.

Jasper recalled that he had "opened"
the Grand Theatre on the Southside
with Dave Peyton's pit band in 1923;
Peyton, piano-leader; Eddie Adkins,
tromb.; Ralph Brown, clar. & saxes;
Ray Whitsitt, trumpet; Jimmy Bell,
fiddle; and, on occasion, Joe Jordan
on string bass.

About 1927 Schoffner became well-
known to Jasper when Bob replaced
Whitsitt in the Peyton band. Reed-
man Ralph Brown is currently living
with Jasper and he confirmed by
phone the Peyton personnel which
they say remained stable, as did the
work.

The Peyton band left the Grand to o-
pen the Regal about late 1927. The
Peyton band had vacationed (laid
off) during the heat of midsummer
while at the Grand. During one of
these lay-offs, Taylor joined their
arranger-substitute-utility man, Joe
Jordan, in a band he had in the pit
of a downtown burlesque review "Rarin'
To Go", a black and white show which
I remember later being in Milwaukee.
Joe Jordan had the band for a time
at the Sunset. Jordan is known to
the record collector for his Senga-
lese Stomp/Morocco Blues, Co 14144 &
Morocco Blues/Old Folks Shuffle on
Regal 8129 (Joe Jordan's Ten Sharps
& Flats).

The recording personnel was in part:
Wm. Logan, hot trumpet; Eddie Allen,
1st trumpet; Joe Brown (brother of
aforementioned Ralph), trombone; Cla-
rence Miller, tenor sax; Little Mike
McKendrick, banjo; Bergen or Bennie?
Morton, bass; Clarence Williams, vo-
cal; Joe Jordan, piano-composer-ar-
ranger. Joe Jordan also played drums
professionally on several occasions.

RALPH SUTTON'S FIRST RECORDING

Ralph Sutton informs us via Tom Har-
ris that his first recording was
with Jack Teagarden's Orchestra is-
sued on Standard Transcription 2-192;
and his first solo was (Pine Top's)
Boogie Woogie on that date. It was
cut in Chicago. This same perfor-
mance is now also available on a low
priced LP being sold in dime & drug
stores. We assume that the phono-
graph record is bootlegged since
Standard, a strictly upright busi-
ness activity, could not transfer is-
sue rights for phonograph record use
without payment of another recording
fee to the musicians. And several of
the men on that date tell me that
they have not been paid for the pho-
nograph record. From Sutton's state-
ment I also assume that the Joe
Schirmer Trio transcription dates on
Standard either were made later or
are being justifiably ignored by pia-
nist, Sutton who is unmistakably the
pianist for the latter sides.

ALBERTA JONES AND THE ELLINGTON TWINS

Ace collector of Ellingtonia, Bruce
Davis of Chicago submits the follow-
ing information.

"Excluding the Blu-Disc issues, the
earliest Ellington blues accompani-
ment is generally acknowledged to be
the Gennett recording with Alberta
Jones.
The discographies list this record,
but apparently are unaware that ad-
ditional issues were released. I
know of the existence of a Champion,
and have owned it on both Silvertone
and Herwin.

The recording date (approx.) and the
issue numbers are as follows:
October 26, 1926 - from New York City
Lucky Number Blues (Eisenberg-Phipps)
(X-323) / I'm Gonna Put You Right In
Jail (Lucky Johnson) (X-324-A)

Gennett 3403
Champion 15180
Silvertone 5025
Herwin 92001

Accompaniment credits are listed as
by the Ellington Twins, on the Gen-
nett and Herwin pressings, while on-
ly accompaniment is mentioned on the
Silvertone label. The specific refe-
rences on the Champion are unknown
to me." -BD

IT'S LEO, NOT ZUE

Harry Avery took lessons in brass
from Red Nichols father. He had his
ear cocked to trumpet and trombone
sounds ever since. Since the early
twenties he has been a jazz collec-
tor. When I brought up the question
of whether Zue Robertson might have
played the featured trombone on
Donway's SLIDUS TROMBONUS (Vi), he
asserted that on hearing such a ru-
mor, he had gone back to the Conway
sides, and was convinced by careful
re-listening that the trombonist on
that item was Leo Zimmerman who held
the featured chair with Conway in
this period.

KURT EDELHAGEN HAS ARRIVED!

The Red Bank collector, Cecil Cagle,
now quartered in Germany, has sent
us several jazz catalogs and blurbs
about the current German rage, Kurt
Edelhausen. The Brunswick and Coral
tanzmusik-jazz catalogs were proba-
bly prepared directly from the Ameri-
can editions being in English except
for explanatory paragraphs on the co-
vers or fly leaves. In German LP
stands for langspielplatten.

According to the presse-information
sheets on Edelhausen, Kurt is the big
Baden bandleader with leanings for
Kenton and Ellington. Kurt is quoted
as saying in hallowed tones, "Jazz
does not concern Americans - over-
seas development is only in time
ahead of us!" (Edelhausen does not
speak broken English, we translate
broken German). Edelhausen has been a
prominent band for about 10 years.
The story of commercial needs ap-
pears universal as expressed in
Edelhausen's further words, "We make
dancemusic for the listener of the
hit-songs in order to play jazz for
the fans." Another familiar story is
the note that this band of fanatical
precision has been the springboard
of perhaps a hundred jazz musicians
since its inception. Kurt is proud
of his alumni.

The Edelhausen has done several spe-
ctacular programs in recent years in-
cluding joint performances with the
Vienna Symphony (Lieberman's "Con-
cert for Jazzband and Symphony Or-
chestra".) Quoting Kurt further, "Our
highest principle is precision. From
this point of view it is of little
importance what we play."
That old jazz from another source!

MILITARY BANDS AND THE JAZZ REPERTOIRE

The military and marching and concert bands which I used to hear in the city parks and beer gardens of Milwaukee during War I and into the mid-twenties were recalled when a few years ago I visited Mexico and listened to the band concerts in the plazas. On hearing a Mexican band play TWELFTH STREET RAG or SAINT LOUIS BLUES the impact on memory was so sharp as to make me wonder if it might have been even the same arrangement that I had jazz-tooth on 35 years ago. I am not talking about the string groups which stroll in the cantinas and tourist bars, but rather the military, uniformed brass groups often of 40 to 60 men playing early evening concerts in the band stands to be found in practically all middle-size Mexican towns. I remember particularly the concerts in Vera Cruz and Guanajuato.

Victor captured this near-jazz essence on the four records:

MAPLE LEAF RAG, U.S. Marine Band (ca. 1914) Vi 4911
SWANEE RIFLES RAG - One step (H.C. Thompson) Victor Military Band Bb7816
WOLVERINE BLUES/ MAPLE LEAF RAG, Old Time Band Orchestra Bb 7816
HIGH SOCIETY / THE SAINT LOUIS BLUES Bluebird Military Band Bb 7824

IT'S LONNIE JOHNSON

Knowing Lonnie Johnson well for more than 20 years, having recorded him on piano, guitar and vocals, I present the following list of believed-to-be Lonnie Johnson with no uncertainty. Brian Rust has heard them and expressed agreement with my identification. Unfortunately I have not had the occasion to play them for Lonnie himself.

GLORIA SMITH AND TOMMY JORDAN - Columbia 14568
You're Getting Old On Your Job (Hill) (150927)
What Makes You Act Like That (Hill) (150928)
Piano and guitar (Johnson) accompaniment

FERRY & HIS STOMP BAND - Black Patti 8037
Ash Can Stomp (Johnson)

Lonnie Johnson guitar and vocal with washboard and piano.

KATHARINE WAKER - Herwin 92017

My Man Left Me Blues
I Helped You Sick Man When You Were Sick And Dead

"Vocal blues - Acc. by piano, guitars & violin"
In my opinion Lonnie Johnson is pianist on these sides

GEORGE JEFFERSON (Lonnie Johnson) - Gennett 6423
Why Should I Grieve After You're Gone (O'Brien)
Guitar and vocal by Lonnie. Also piano in accom.

DUKE OWENS AND RUD WILSON - Gennett 6423
It's Hot-Let It Alone (O'Brien) "Race Record - Piano & Guitar Duet 5-28"

DUKE OWENS AND RUD WILSON - Gennett 6366
The St. Louis Train Kept Bassin' By (O'Brien)
When A Man Is Treated Like A Dog (O'Brien)
CLUDY WILLIAMS - Supertone (Sears, Roebuck) 9292
The St. Louis Train Kept Bassin' By (O'Brien)
Reissue of Gennett 6366.

"Race Record - Piano & Guitar Duet 5-28"
Guitar by Lonnie in much the style used on the Lang-Johnson duets. Composer credits to O'Brien suggests that piano is much in style of De Loise Searcy who recorded with Johnson on other occasions.

STERLING BOSE WITH GOLDKETTE

In late 1945 when I was holding jazz seminars at the Uptown Players Theatre, Chicago, Sterling Bose ac-

ted as one of our panelists on one occasion. In talking about the Bix influence on the trumpets of the late 20s he pointed out that when he played with the Goldkette band (as on HERE COMES THE SHOWBOAT) Vi 22166, the section consisted of Nat Natalie, Andy Secrest and himself - all patently from the Bix mold. As a result their section phrasing was regularly written in Bixian passages. He averred that on HERE COMES THE SHOWBOAT there was a chase in the last 8 bars in which the three horns can be heard in the order of Natalie, Secrest and Bose. To my ear there are only two trumpets, but conceivably the second man could have followed so closely on the heels and in the tone of the first to give the illusion of one-man continuity.

Sterling identified as himself the Bixian horn back of Hoagy Carmichael on their SO TIRED, Vi 21150 and also back of Greta Woodson on JUST IMAGINE, Vi 21565.

THE CASE OF THE 'SECOND-TAKE' STAMPER OF ELLINGTON'S 'BLACK BEAUTY'

Bruce Davis digs another one for us out of his really tall stacks of Ellingtonia. He writes of a discovery which may make his collection unique:

"The discovery of odd-takes always represents one of the most interesting aspects of record collecting. One of the more unusual examples of this, coupled with mislabeling, resulted from an early Brunswick session.

On March 21, 1928 TAKE IT EASY, JUBILEE STOMP, and BLACK BEAUTY were recorded. In the original issue, TAKE IT EASY was backed with BLACK BEAUTY, and JUBILEE STOMP was paired with a Hotsty Totsy Gang recording.

For some unknown reason, a second-take stamper of BLACK BEAUTY was substituted for the Hotsty Totsy Gang... side. My copy contains the conventional Hotsty Totsy Gang labeling of the standard issue. Was more than this single copy so pressed?

FUNKY HORACE SILVER VS. FUNKY ARTHUR COLLINS

I guess it has been pointed out before that Horace Silver's so-called original, The Preacher is substantially or identically an old southern rocker, The Preacher and The Bear. For confirmation check Arthur Collins' Edison 50520 (about 1921), where composer credit goes to Joe Arzonian. My real reason for bringing this up is to quote from the blurb on the paper sleeve signed by Ray Cummings who said,

"Of all the many thousands of comic coon songs that have been written, few have any real originality or humor worth while. But The Preacher and The Bear has. Thousands of people have been amused by the laughable story of this song, since it was written 15 years ago, and now that Collins has sung it for the new Edison, millions more will be. There is no other singer before the public who could do it just this way. This is art with a capital A - I'll say."

I dig, Jack!

MOONDOG

Gene Mayl related a story I hadn't heard before about Moondog and their conversations with him while the Rhythm Kings were at Ryans. Moondog frequently gave a street concert to the Kings, and at such times would pass around scores of his composition-in-performance suggesting that the boys get their instruments and join him. The scores were about as intelligible as differential equations in Braille as far as the Kings were concerned. But the peak of these goings on was reached when Moondog in a fit of generosity told them about a big hole he had dug in his back yard which he covered with a taught canvas. Moondog invited the band over saying "We'll all jump on it and make the world's greatest drum concerto".

IN RESPECT

DICK MCPARTLAND, guitarist of the Austin gang and brother of Jimmy, died of a lingering heart ailment on Dec 1, 1957. He had gravitated from guitar to booking years ago. But appeared on several Chicago Gang records and was often present at jam sessions such as the Monday nights at Ashcraft's until about 10 years ago when his heart began to incapacitate him.

JUMBO JACK GARDNER, one of the truly lusty jazz pianists of our era, passed away in Dallas on November 26 1957 at the age of 54. Jack had lived with me for 5 of the past 15 years. He had recorded for our labels as soloist (Pseudonym, Jarvis Fernsworth) on the 3rd Squirrel album, with Baby Dodds, Red Nichols and the Bud Freeman groups on SD, and under our direction with Muggsy Hackett, McPartland, Doc Evans, etc. for records, transcriptions and commercial accompaniments. Jack is probably best known for his featured post with the first Harry James dance band. He made at least one recording session with Milt Herth Trio with whom he played for months, but I have never found these as issued records.

Jax Lucas was fond of Jack and summarized his early history in Down Beat, 8/15/44. Of late Jack was principally a soloist and accompanist in Chicago, Joliet, his home town, and in Dallas.

The stories of Jack's sweetness and whimsy are unending. A new one from the hospital where they were draining fluid from his distended tummy a few days before his death goes like this: An intern who had become intimate and everybody quickly did with Jack), held up a beaker of the yellow stuff and asked, "Have a nip, Jack?". To which Jack replied, "No, I guess I can pass this one - as long as I am to be on tap for awhile!"

RECORD RESEARCH BACK ISSUES

Limited quantities of the following back issues are still available:
8,9,11,12,13,14,15,16
PRICE-30 cents each

TODD RHODES

RECORDS

COMPILED BY ANTHONY ROTANTE

Todd Rhodes

& His Orchestra: Howard Thompson(tp); Louis Barnett(ts); Hal Dismukes(as); George Favors(bar); Todd Rhodes(p); Joe Williams(b); Huestall Talley(dms); Louis Saunders, Kitty Stevenson(vo).

V 1887 Sensation 3 Oh Baby (Saunders-Rhodes) Vitacoustic 1003, 1888
1888 " 3 Bop Bop Sizzle (Rhodes) " " "
1883 " 25 Lonely Echoes (T. Rhodes) " " "
1892 " 25 Anitra's Jump
(1887 on Sensation 3 as Louie Saunders with T. Rhodes Orch.)

Vitacoustic 2132A Dance Of The Redskins(TR) Vitacoustic 1002 B
" 2132B Blue Sensation (TR) " 1002 A
2A ? " 2133A Bell Boy Boogie(TR) " 1001 A
2B " 2133B Flying Disc (TR) " 1001 B

(On my copies of Vitacoustic the 1000 series # is at upper left of label and the 2100 series # is at bottom of label) No sign of 2A or 2B on my copy. These apparently came from Jazzfinder)

----- ALL ABOVE REISSUED BY KING -----

5463 KING 4236 Bop Bop Sizzle
5464 " 4236 Oh Baby (vo. Louie Saunders)
5465 " 4237A Dance Of The Redskins (TR)
5466 " 4237B Blue Sensation(TR)
5467 " 4238 Swoon Boulevard
5468 " 4238 Toddlin' Boogie
5469 " 4239 Bell Boy Boogie
5470 " 4239 Flying Disc EF 210

Unknown..

5473-1 KING 4240 Blues For The Red Boy EF 210
And His Toddlers
B 7094 Sensation 16 Page Boy Shuffle (TR) 1950
7095 " 16 TEARDROPS (TR)

7098 " 20 Midnight Session
7099 " 20 Moonlight Blues
8023 " 31 Rhapsody In Blue Part 1.
8024 " 31 Rhapsody In Blue Part 2.
8025 " 29 I'm Just A Fool In Love (Hayes-Dennis)
8026 " 29 Comin' Home (Hayes-Dennis)

With Kitty Stevenson

B 8031 Sensation 32 It Ain't Right Regal 3289
8032 " 32 It Couldn't Be True " "
" 37 Make Me Good
" 37 That's The Guy For Me

And His Toddlers

B 8044 Sensation 39 Belle Isle Boogie (TR) Modern 20-780
8046 " 39 Looky Ploot(With Emmitt Slay)(comp.E.S.) " 20-780

K 5481 KING 4240

5483 " 4254 Todd's Idea
5484 " 4254 Walkie-Talkie(vocal Louis Saunders)
5670 " 4287 Pot Likker EF 210
5671 " 4287 Red Boy At The Mardi Gras

Joe Thomas & His Orch

K 5672 KING 4299 Page Boy Shuffle
5673 " 4299 Teardrops
(see B 7094-95 on Sensation 16)

Probable personnel:

Willie Wells(tp); Hal Dismukes(as); Chas Edwards(ts); Ted Buckner(bar); Todd Rhodes(p); Joe Williams(b); William Benjamin(dms); Gaddy??(gu). ca. June 1951

K 9045 KING 4469 Gin Gin
9046 " 4469 I Shouldn't Cry But I Do (vo. Kitty Stevenson)
9047 " 4509 Red Boy Is Back
9048 " 4486 Good Man (vo. Kitty Stevenson)
9049 " 4486 Evening Breeze (Featuring Hal Dismukes, as)
9050-1 " 4528 Possessed

9051 " 4509 Your Daddy Keeps Rollin Vogue F 3172
9052-1 " 4528 Your Daddys Doggin Around
Rocket 69 (vo. Connie Allen) EF 210 Vogue F 3172

Same personnel with Wynonie Harris -vocal

K 8036 KING 4507 Here Comes The Night Cincinnati, July 2, 1951
8037 " 4485 Lovin' Machine
8038 " 4507 My Playful Baby's Gone
8039 " 4485 Luscious Woman

continued on next page

BLUES IN REVIEW

BY BARRY HANSEN

With this issue, Barry Hansen of Minneapolis Minnesota begins a series of reviews of contemporary blues recordings.

ARTHUR "BIG BOY" CRUDUP - Camden CAE 415
82 - GOIN' BACK TO GEORGIA
78 - SHE AIN'T NOTHING BUT TROUBLE
77 - CO-WEE DARLING
74 - SHOUT SISTER SHOUT

An extended play record listing at 79c The veteran blues singer does four numbers with a small instrumental group, in his high-pitched voice which gets a little tiresome after four numbers. Crudup has been recording for years; if we accept the manufacturer's designation "New orthophonic High Fidelity" these records would be dated after 1953 when the technique was introduced. Crudup has his own unique style on guitar which is quite fascinating. Sometimes, however, especially on SHOUT SISTER SHOUT, his singing becomes irritatingly forced, leaving the record without swing and comparatively lacking in interest.

FLOYD DIXON - Ebb 105
87 - WHAT IS LIFE WITHOUT A HOME
53 - OOOH LITTLE GIRL

The singer who we have lately heard on Checker records gives us another sample of city blues at its very best, with a nice sounding instrumental group. The singing is as plaintive and moving as the title, WHAT IS LIFE WITHOUT A HOME, indicates. Unfortunately, the other side is a rock-and-roll number done with excessive volume and no distinction.

JOHN LEE HOOKER - Veejay 245

87 - I'M SO EXCITED
86 - I SEE YOU WHEN YOU'RE WEAK
Two more beautiful sides from John Lee; with a capable instrumental group featuring John Lee's electric guitar. Hooker sings with primitive passion and great swing; on both sides he gets so wrapped up in the music that he bungles the lyrics at the climax at the end of the song; but we certainly can forgive him for this, for the general effect of these sides is quite overpowering. Unfortunately, the surface noise on my 45-rpm copy of this is inexcusably high.

BO DIDDLEY - Checker 860

81 - HEY BO-DIDDLEY

76 - MCNA

This singer has achieved just about the perfect combination of rock & roll and southern blues influences. The top-side, is an uptempo number on which he tells about his farm on which he has some women. A band with a strong back-beat and a vocal group chanting "Hey Bo-Diddley" accompany him through this burst of energy which lasts on two minutes and nine seconds. On the other side he sings a primitive chant, to a syncopated backing, in a high and quavering voice. This also is a burst of energy, picking up speed as the record goes on. If you like a noisy record, buy this.

HOWLIN' WOLF - Chess 1668

84 - SOMEBODY IN MY HOME

82 - NATURE

Two more solid sides by the singer who beats all comers for sheer power. His band

continued on next page

TODD RHODES (continued from preceding page)

Todd Rhodes Orch. with Dave Bartholomew:

K 9070 KING 4508 In The Alley
9071 " 4544 Bad Habit
9072 " 4544 Bad Habit
9073 " 4544 Bad Habit

Same:

K 9080 KING 4559 The Golden Rule
9081-1 " 4585 High Flying Woman
9082 " 4508 I'll Never Be The Same
9083 " 4559 Mother Knows Best

Todd Rhodes Orch: vocal. Lavern Baker

K 9152-2 KING 4556 Trying (Billy Vaughn) (Vo. Lavern Baker)
9153 " 4566 Blue Autumn
9154 CX1 4556 Snuff Dipper (Henry Glover)
9155 " 4566 Pig Latin Blues (vo. Lavern Baker)

K 9194-1 KING 4583 Must I Cry Again
9195-1 " 4583 Hog Maw and Cabbage Slaw
9193-1 KING 4601 Lost Child (vo. Lavern Baker) (comp. Glover-Almo)
9196-1 " 4601 Thunderbolt Boogie (Louis Stephens)

K 9301 KING 4648 Your Mouth Got A Hole In It (vo. Pinnocchio)
9302 " 4666 Let Down Blues
9308 " 4666 Beet Patch
9304 " 4648 Feathers

K 9473-1 KING 4736 Silver Sunset (H. Glover)
9474-1 " 4736 Specks (Gordon Powell)
9475-1 " 4755 Echoes
9476-1 " 4755 Chicken Strut

Todd Rhodes Accom. to Andre Williams

F 105 FORTUNE 834 You Are My Sunshine
F 106 " Mean Jean (A.W.)

Notes:

- (1) Jazzfinder, Issue 3 lists catalog numbers 1001-1002-1003 Vitacoustic and personnel I've used for this discography.
- (2) Vintage Jazz Mart Vol. 1, #8 - p. 7 lists 2 sides for Todd Rhodes on a Trutone label. Titles are "Good Man" and "Right Kind Of Lovin'" - John R.T. Davies
- (3) Derek Collier says sides on Vitacoustic were originally made for 'Sensation' & sold to Vita.
- (4) Can anyone supply information about an IP by Todd Rhodes on Cameo 416?
- (5) The following information was extracted from King 4601-D.J. copy about Todd Rhodes. Born in Hopkinsville Kentucky. Moved to Springfield Illinois as an infant. Attended Grade & Highschool in Springfield. Then went to Erie Conservatory of Music in Erie, Pennsylvania after which he returned to Springfield where he organized his first band.
- (6) According to a late report Todd Rhodes band is still in Detroit Michigan

HOWLIN' WOLF (continued from preceding page).

has a mighty swing; but the material on these sides leaves a little to be desired. NATURE hits with a bang at the beginning of the record and then loses interest but still remains a good side. SOMEBODY IN MY HOME is a grueling, medium-tempo chant that tries at, but does not quite recapture the feeling of the singer's phenomenal SMOKE STACK LIGHTNING (Chess 1618). Not exceptional sides, but good ones.

PRE WEE CRAYTON - Veejay 252

57 - I DON'T CARE
49 - I FOUND MY PEACE OF MIND

Two sides by the singer who was featured in a RR discography in June 1956; these sides are pretty far removed from the main core of the blues. They are soupy sentimental ballads accompanied by a corny vocal group. I DON'T CARE has occasional flashes of bright guitar work, presumably from Crayton; but the sides don't have much appeal for either R&B or popular markets, let alone southern blues.

JIMMY ROGERS - Chess 1659

92 - ONE KISS
87 - I CAN'T BELIEVE
This singer is no relation, apparently, to either the Jimmie Rodgers of hillbilly fame in the 20's or the Jimmie Rodgers currently making popular hit records, but he is firmly established on the top in southern blues. These two sides swing in a medium tempo; Rogers sings flawlessly and with a very pleasant voice. Equally brilliant is the instrumental group, with perfect coordination between harmonica and electric guitar. Unlike Rogers' earlier sides, this is recorded with fairly good fidelity.

BO DIDDLEY - Checker 878

93 - BEFORE YOU ACCUSE ME (TAKE A LOOK AT YOURSELF)

50 - SAY! (BOSS MAN)

SAY! is a rock-and-roll number with a very uninspired piano backing and an insistent vocal group, obviously aimed at the teenage market. But the reverse is a side unlike any we have heard from this singer. With a very simple background featuring a beautifully primitive electric guitar, the singer belts out some wonderful, unspoiled primitive blues at top of his voice. The record could have been made 25 years ago.

MUDDY WATERS - Chess 1667

73 - GOOD NEWS

44 - COME HOME BABY (I WISH YOU WOULD)

Muddy Waters sings as well as ever in his booming big voice, but this record is an acute disappointment, because he has discarded his famous down-home blues instrumentation for a collection of noisy saxophones. GOOD NEWS has a good beat, the saxes sounding a good deal like the competent Willie Mabon combo recording for the same company. But outside of Waters' big voice, there is practically no reason for buying the soupy, inconsequential ballad on the other side.

LAZY LESTER - Excello 2107

83 - THEY CALL ME LAZY

73 - GO AHEAD

Two slow sides in the very best southern blues tradition with lazy rhythm section and harmonica. THEY CALL ME LAZY is a slow blues with plenty of lowdown swing and good lyrics (Got no time for workin', cause all I ever do is cry.) The same combination of factors is present in GO AHEAD, but somehow the side simply fails to get off the ground

(continued from page 5)

By the way, Venuti and Lang are not pictured in that early 1928 Variety issue. According to Whiteman, writing in connection with the Lang Memorial Issue in Down Beat, they, Joe and Eddie, came and left the band a number of times. They are featured considerably in the "King of Jazz" movie, winter of 1929-30.

In Summary

Where does all this put us? It proves again that recordings by 'name' bands of the twenties were not necessarily made by the normal band personnel. Additions, subtractions, or substitutions were common. Nor was it uncommon for a 'name' leader to have more than one 'band' under contract. To prove that the Whiteman recordings from February to August 1927 were made by various groups, I'll cite the instrumentation variations reported by RCA Victor from their files. During this period PW used 2 trumpets on 7 sessions and 3 trumpets on 6 sessions. He used 2 to 4 trombones, one to 6 violins, 4 or 5 saxes, one or two pianos, a tuba or string bass or both; the total personnel varied from 13 to 24.

One thing the original story about Vic did - it stimulated considerable research on the early Whiteman Orch. Much more could be added, largely due to the work of Phil Evans and Howard Waters, but this would be for the period after Vic left the band.

Much of the misinformation about personnels or recordings of the twenties stems from aural identification by collectors or discographers. True, also, is that the memories of musicians of 25-30 years ago may not be too accurate either. Combining the above two methods, with endless cross-checking still seems to provide the best way for the researcher. For discographers interested in this period - it's later than you think!

Just one other means of confusion. Vic informed me that he recorded one or two sessions with the ORIGINAL MEMPHIS FIVE on which Phi Napoleon was not present; on these Vic tried to imitate Napoleon as best as he could and the record buying public are none the wiser.

Vic continues to be active with his teaching at LaSalle College High School in Philadelphia (transferred to Catholic High in Fall of 1957). In 1957, Vic's band from the school again won the "Band of Tomorrow" contest sponsored by the Jaycees for bands in the Philly area. Victor Hugo also has been musical director for the annual Johnny Night a Daily News Charity, which shows a galaxy of stars at Connie Mack Stadium, to aid the cause of underprivileged children.

RIM CHIPS

by Sheldon Harris



"...then let's build 'em with ten speakers and buy aspirin stock!"

EDISONIA

By
Ray Wila

The Case of the Missing Edisonia. I want to thank the readers who were concerned about the absence of Edisonia. It was just the fault of a heavy schedule and not a space problem of Record Research. For the people whom I haven't answered please bear with me - I'll be writing soon.

Unissued Materials

In the near future we hope to run complete discographies of some of the Edison artists including both issued and unissued masters. If you have a particular favorite let us know and we'll try and run it either in RR or in the Bulletin. May I point out that none of the unissued material is at present available for copying or for issue and that the Museum should not be pestered concerning it. The rights to issue this material still belong to the Voicewriter Division of Thomas A. Edison Industries, McGraw Edison Co. The National Park Service, which runs the Museum, is merely the custodian of the material and apparently has no rights beyond that.

I might add that some of the recordings have been reissued:

1956 - Edison Originals - a 10" recording including the following selections: Carmen Melis, sop. - Ritorna vincitor-Aida; Marie Rappold, sop. - Vissi d'arte -Tosca; Lucette Korsoff, sop. - O lito suo!-Huguenots; Celestina Boninsegna, sop. - Pace, pace, mio O lito suo!-Forza del Destino; Emmy Destinn, sop. and Dinh Gilly, bar. - Il Signore, vi manda-Cavalleria (rerecorded 1/2 tone high - play at 32 instead of 33 1/3); Marie Galvany, sop. - Ombra leggiera-Dinorah. This was a superb issue and is still available (Feb. 1, 1958) at \$3.50 from the Voicewriter Division. Rerecorded from experimental 12" discs.

1957 - Voices of History from the Edison Archives - a 7" recording including the following: Thomas A. Edison-"The Future of Electricity", 1927; Trumpeter from the Crimean War, 1890; P.T. Barnum speaks in London, 1899; Excerpt from McKinley Inaugural Address, 1897; Thomas A. Edison rerecords the 1st words of the Phonograph, 1927; The Rights of Labor, Campaign Speech of W.H. Taft, 1908; The Right of the People to Rule-T. Roosevelt 1912. This was an advertising giveaway and was well done. My main regret with this issue was that it replaced an operatic issue that was in process at the time. Plainly re-recorded from cylinders.

1958 - When Sound Recording Was Young; Selections from the Edison Archives. Dixie Medley - Fred Van Epps (1912); Come Sing to Me-Sergeant C. Leggett, cornet (1912); I Love a Lassie - Harry Lauder (1907); Immortality - William Jennings Bryan (1900); My Heart at Thy dear voice (Samson and Delilah) - Marie Delna (1912); Let Us Not Forget - Thomas A. Edison (1918). This is also a 7" advertising giveaway and like the others it was issued in February to honor Edison's birthday anniversary. It is not like the others in that it is horribly rerecorded and engineered. In an attempt to clean up all of the surface noise and all of the bass rumble inherent in older hill and dale the engineers left very little on which to base an opinion. A

decided disappointment - especially the Delna selection which no twisting of the knobs on my rig seems to restore. Rerecorded from cylinders.

Edison Code Symbols

Until recently it was impossible for me to account accurately for the large number of symbols following the Edison master number. On one of my last trips to the Edison Museum it was satisfactorily explained to me by Mr. Hayes who was making one of his infrequent visits to the scene of much of his life's work. To cite an example, Edison 83012 - Lucia - "Fra poco a me ricovero" sung by tenor & Orchestra (actually Alessandro Bonci) bears the code numbers 2279-A-1-11 at the six o'clock position. The number 2279 is the master number and the letter A is the take. The number 1 corresponds to what is generally called the mother & the number 11 is the mold number (stamp-er). It's as simple as that. If we were able somehow to determine the life of a mold it would be quite easy to determine the approximate size of various Edison issues. I believe that they would be relatively low in number.

Incidentally the same master number was usually kept and additional take letters were tacked on. I believe the series included the following letters ABC FGH KLM. I have never seen higher letters. As can be seen, certain letters were omitted for clarity.

Artist contracts called for the recording of three perfect takes usually of 12 selections (at least in the beginning). Interestingly enough, most selections were pressed from all the takes so that anyone who takes his Edison seriously is face with a really large number of possible issues. So mind your numbers and letters carefully.

Edison size

Like the Ford car buyer, the purchaser of Edison records had a great deal of selection. You probably have heard the story about the model T that was available in any color if you selected black. The Edison record was available in all sizes as long as you picked 10". It is not generally known that Edison originally planned to market a 12" record and made many experimental 12" masters in the beginning. These never saw the light of day, but for a few years the following price schedule appeared on the Edison record sleeves:

*82000 to 82500 -- \$2.00	92000 to 92500
*82501 to 83000 -- \$2.50	\$2.00
*83001 to 83500 -- \$3.00	Same Pricing
83501 to 84000 -- \$3.50	but with num-
84001 to 84500 -- \$4.00	ber 9 designa-
84501 to 85000 -- \$4.50	ting 12" is-
85001 to 85500 -- \$5.00	ues up to:
85501 to 86000 -- \$5.	96001 to 96500
86001 to 86500 -- \$6.00	\$6.00

An * indicates a series that was used. Actually the only 12" recordings that were issued were slower speed dealer samplers and a few 12" long players in the 1926-1928 period.

Did Edison exchange masters and recordings?

As far as we can determine at this date the answer must be a decided no. The Edison company does not have any correspondence or indication that any such policy was ever attempted. I know that this runs counter to the general practice during the 1920's but the Edison Disc at least doesn't present that brand

of discographical exploration; it provides enough idiosyncrasies of its own.

Cylinder molding

A few months ago George Blacker wrote me wondering whether I knew how the wax cylinders were removed from their molds. I had to admit that it had me puzzled. Recently I was furnished the answer and I am therefore passing it on. George S. Bryan, in his book Edison, the Man and his Work, New York, Knopf, 1926, gave the first portion on pages 95-96.

"Of decided importance in rendering possible the commercial success of the phonograph on a large scale, was the method arrived at by Edison for making any number of copies of an original record. In the case of the tin-foil machine, attempts would appear to have been made to take a plastic cast of the original foil and thus to get impressions on other strips. With the wax-cylinder type, difficulty in obtaining a mold was at once confronted through the fact that wax is a non-conductor; hence, of course, the original record in its "first state" could not be electroplated. Edison at last got around this obstacle by the "vacuous deposit" process. The record was placed in a vacuum; and suspended on either side of the record was a piece of gold-leaf. High-tension electricity was then discharged between these gold-leaf electrodes while the record was revolved. The electricity vaporized the gold-leaf and deposited it on the record in a film. A heavier deposit of other metal could then be electroplated on this gold film. The result, after the original record had been withdrawn, was a strong, durable mold. When this mold was chilled by means of a jacket of cold water and dipped in liquefied material of a wax-like nature, a heavy deposit, forming a duplicate record, could be congealed on the chilled surface."

The question still remained as to how the cylinder record was removed. I felt that there would be enough shrinkage of the wax to allow the cylinder to be gently rotated out....especially since the hill and dale impressions would not interfere with this. The people at the Edison Museum confirmed this.

With the celluloid cylinder the film presented no great problem in removal.

Edison Surfaces

One of the criticisms leveled against all hill and dale companies is that while the reproduction is good there is excessive surface noise. This is only partly true for the Edison Disc. Unfortunately for Edison, the first World War broke out soon after he began manufacturing his discs. Material shortages caused by the war, affected the quality of his surfaces until at least 1919 or 1920. After that period they improved until the mid 1920's after which the surfaces were consistently superb. Since the usual Edison disc that a collector encounters was made during the war years an unfair impression has been created concerning the Edison product.

At the time of the introduction of the Diamond Disc, the Company appears to have been experimenting with surface materials. Records were made by transferring a thin molded sheeting (apparently celluloid) to 1/4 inch thick wood flour cores. The celluloid (or what have you?) record was extremely quiet but it involved several problems which were insurmountable. The chief of these con-

(continued on last page)

cerned the lamination process - varying moisture conditions caused the lamination to warp away from the record making it unplayable. Nothing was found to correct this. soon other materials began to be used (some of which involved a phenol condensate I have been told) and additional bonding impressions were made at the edges of the recording. Mr. William Hayes, with the company until his recent retirement, explained that the transfer layers were made by flowing the surface material over the mold until the material solidified. In order to speed up production, and also I imagine because of the wartime shortages, this was abandoned sometime in 1915 or 1916 and a substance known as "varnish" was brushed onto the record and apparently molded (if I am correct?) the opportunities for the introduction of grit and dust were numerous in the latter process which

probably accounts for many of the poor surfaces. The collector who is interested in Edisons should not pass these pressings by, noisy as they are, since many of the most desirable sides were issued only during that period.

Soon afterwards the post war improvement of surfaces began, resulting eventually in the superb White Label pressings.

I have been able to distinguish at least 5 separate surface materials used by the Edison Company - undoubtedly there are more.

Wanted for Edisonia. Edison materials, catalogs, recordings, stock books and the likes. Send a listing of what you have or send for a want list and a listing of Edison duplicates.

Ray Wile
138-47 Barclay Ave.
Flushing 55, New York

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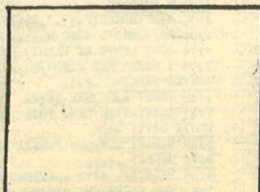
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PRICE, equipped with 36-inch Aluminum Horn, otherwise as above, **\$55**



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